MUSEUM NEWS

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THE TOLEDO MUSEUM OF ART

FOUNDED BY EDWARD DRUMMOND LIBBEY

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ROMAN RAM FIRST CENTURY A. D.

Gift of Clement O. Miniger

A ROMAN STATUE OF A RAM

THE year 146 B. C. is generally taken as the termination of Greek art. It was in that year that the Roman general Mummius sacked Corinth, then the most flourishing city in Greece, and carried off to Rome the principal art treasures that he found there.

Previous to this, those northern tribes who, rude and uncultured, had come down and occupied Hellas, had developed from feeble beginnings an art as glorious as the world has ever known. Reaching its height in the fifth century before our era, this art persisted with somewhat changed characteristics through the next hundred years and under Alexander and his successors spread throughout the world.

With the migrations to Sicily and southern Italy, which took place early in Greek history and assumed such proportions as to give the name of Magna Graecia to the region, the art of the parent country was carried to the west.

By that time in central Italy a flourishing people, the Etruscans, had developed a virile art. Rome, growing from a little village on the Tiber to be mistress of the world, was in almost constant touch with the civilization of the Etruscans and the Greeks. Eclectic as she was, she chose from each of them all that she could turn to her own uses. Her art therefore has this dual foundation, and it was her mission to preserve elements from each source and hand them on to future generations.

Following the thought of the Romans themselves, it has been customary to consider their art inferior to that of the Greeks. It was Virgil who said that others could call from bronze or stone images of more grace, while the Roman genius was to impose the rule of peace on vanquished foes. His contemporary Horace originated the statement that in the arts captive Greece led her captor bound.

The evaluation of Roman art has in recent years undergone a great change. This began when Franz Wickhoff undertook a study of the subject in its relation to Early Christian work. An art critic, he was free from the prejudices of the trained archaeologist and approached his problem with an open mind.

He found that, in the four centuries intervening between the close of the Greek period and the opening of the Early Christian, art was by no means static. Much Greek art was of course imported by the Romans and moreover many Greek artists were also brought to Rome to work for the Romans. They were in many instances employed in copying Greek originals for their patrons, but they were also set to work producing not only fairly free adaptations from the Greek, but works of truly Roman inspiration. Throughout the Empire, while the craftsmen may have been Greeks, the guiding genius was Roman.

Greek art is for the most part idealistic. Devoted primarily to the portrayal of gods and mythological beings, even its monuments commemorative of historic events transformed them into the combats of the gods and giants or the almost equally remote conflict between the Greeks and the Amazons. Roman art, on the other hand, was strongly realistic, as is evidenced by the precise and unflattering portraiture, the faithful depiction of scenes of campaign, battle and triumph, and the strict naturalism in the treatment of plant and animal forms.

The elements which were to form Imperial Roman art met and mingled in the time of Augustus, the Golden Age. To that period, or soon thereafter, belongs the magnificent statue of a Ram, presented to the Toledo Museum as the cornerstone of its classical collection by Clement O. Miniger.

This piece is well worthy of the high place it will ever occupy in our Museum, for it exemplifies many of the best characteristics of the art of the Roman period. So fine it is, in fact, that many of the archaeologists who have examined it are convinced that it is the work of one of the Greek artisans who were imported into Italy.

The realism of the Roman is everywhere apparent. There is a fine differentiation of the quality of wool, hair and horn. It was produced in a time when bronze was in great favor for sculpture and the carving of the wool particularly shows evidence of the artist's skill in bronze technique.

Animals were frequently subjects for Roman sculptors, particularly in relief. The carved sacrificial procession of pig, ram and bull from the Ara Pacis of Augustus is perhaps one of the most notable examples. In dignity, majesty and pure beauty, our Ram yields no palm to the more famous representation of the same animal which once stood in the Forum.

OUR EDUCATIONAL PROGRAM

THE Toledo Museum of Art is soon to resume its educational activities. Opening its twenty-sixth season, all of the work which was so successful last year will be continued and some new developments will be inaugurated. The programs of many of these activities are printed elsewhere in this issue of the NEWS, together with a complete daily schedule of the educational work of the institution.

While the principal efforts of the Museum along educational lines are directed toward the instruction of the child, a goodly number of activities have been planned for more mature students in high school and college and for adults as well.

The most notable change in the program has to do with the lectures which have been given by members of the staff on Friday evenings. To better acquaint our visitors with our collections, the members of the staff will this year discuss exclusively works in the Museum. The talks will last for thirty minutes rather than an hour and will be given in the hemicycle immediately following the concerts on Sunday afternoons.

Director Blake-More Godwin will give a group of talks on the collection of glass, one of the finest in the world. J. Arthur MacLean, Curator of Oriental Art, will discuss the works owned by the Museum which come within his particular field. Elisabeth Jane Merrill, Supervisor of Education, will speak on the second Sunday of each month on the current exhibitions. Molly Ohl Godwin, Dean of the School of Design, will talk on some of the French paintings in the Libbey and Secor Collections.

The English paintings in the Museum's permanent collections and the temporary exhibitions will form the subject of study for the Art Appreciation class. This will be held in the various galleries each Monday afternoon at 4 o'clock and is a course in the study of composition, design and color as exemplified in the works of great artists. The lectures will be given by Elisabeth Jane Merrill.

The Music Appreciation class for adults will meet in the hemicycle each Tuesday afternoon at 3 o'clock. Taking the form of lecture recitals illustrated by the organ, it will do for music much the same as is done for art in the Monday afternoon class. It will be conducted by Charles Paul Tanner.

The lectures on the Art Backgrounds of History will be given on Wednesday afternoons at 3 o'clock. This course has been given for six seasons and it is planned especially for the students in the history classes in the high schools, developing the theme of man's lasting achievements in the field of art which have characterized every period of the world's history. While planned primarily for students, these lectures are of general interest and present in an orderly way the progress of art from its beginning to recent years.

The Art History class, begun two years ago with the study of ancient art, will for the current season consider the Italian Renaissance, paying special attention to the works of the sculptors and painters. It will be held on Friday evenings at 7 o'clock in the lecture hall.

The Arts of England will form the basis for the art talks for children which are given by Eula Lee Anderson each Saturday and Sunday afternoon in the lecture hall. Lantern slides are used to illustrate the talks and the great works of English art including the many now owned by the Toledo Museum will be discussed.

The educational motion pictures are arranged to supplement the art talks and to give to the children a dramatic conception of the life of the times in which the art they have been studying was produced.

Children will be given instruction in Music Appreciation on Saturday mornings at 10:30. The class is open to children from the fourth to the eighth grades, who may enter upon recommendation of the principals of their schools, and the music teachers of the city may also send such of their students as they wish. This class will be conducted in a manner quite similar to that employed in those in design, teaching the student the fundamental principles of form in music.

A series of talks will also be given on Saturday mornings to children of the upper grades of the public and parochial schools. Those who attend are selected by their teachers as delegates from their classes. They take back to their own schoolrooms the knowledge which they have gained at the Museum. The purpose is not only to acquaint the young students with the objects in the Museum expressive of these periods, but to show them also why the study of the achievements of the past is important for developing the best in the life of today.

The Sunday concerts for adults will be conducted as heretofore in the hemicycle at 2:30. The Committee in charge of them is composed of William A. Howell, Mrs. Flora Ward Hineline, Mrs. Samuel M. Jones, Rev. Ignatius T. Kelly, Mrs. Edmund D. Northup, Mrs. Frederick R. Persons and Vernon K. Richards. With this splendid group in charge, we are assured of excellent recitals.

The quality of the educational work offered for students at the Museum is recognized by other institutions in Toledo and elsewhere. Credit is given by the schools and by the university for work done in many of the Museum's classes and this credit in turn is recognized by the institutions of higher learning throughout the country and by the various college accrediting agencies.

A REMBRANDT PRINT

AMONG the masters of etching, Rembrandt holds first rank. Many of his prints have a place in the world of art, equal to the finest paintings.

The Toledo Museum has for many years owned two of his greatest works. Christ Healing the Sick, the so-called Hundred Guilder Print, represents perfection in a religious subject. The Landscape with Three Trees is one of the most beautiful works in the entire field of landscape etching. A third important print, exemplifying another phase of Rembrandt's work, the genre subjects showing people of every class and condition in their various occupations, has recently been acquired.

This print, The Jew's Synagogue, is an interesting study of types. It was Rembrandt's particular delight to portray bent and wrinkled old men and women; and no one has done it better. The scene of The Jew's Synagogue is one which was familiar to him; the people, those he saw every day as he walked about the neighborhood, notebook in hand. He lived in the Jewish colony of Amsterdam, which in the early seventeenth century was made up of about four hundred families of Spanish and Portuguese origin. No doubt many of the residents of this quarter were Rembrandt's models, and some of the leaders of the community were the subjects of portraits by him. One of his etchings is of Menassah ben Israel, who was for many years the head of the very synagogue pictured in this etching.

Dated 1648, The Jew's Synagogue is one of Rembrandt's finest etchings exemplifying the characteristics of his second period, 1640 to 1651, the transition from the simple lightly-bitten sketches to the masterpieces of chiaroscuro, such as the Hundred Guilder Print. Here the figures are almost in full light, emerging from a background of deep, luminous shadow, obtained by the use of fine cross-hatching with touches of drypoint. Tho small in area, the print contains a complete composition, beautifully planned and concentrated in the space available.

This print is of exceptional quality from the collector's viewpoint, and from all technical standards. The reproduction shown elsewhere in this issue of the NEWS gives but a faint impression of its richness. In the formation of a print collection the connoisseur tries to obtain impressions on undamaged paper, showing the edge of the work, if not indeed the plate mark and a margin, clear and fresh etched lines, including the finest cross-hatching. If there is drypoint it should be rich and velvety, with the burr still unworn. The Jew's Synagogue is a perfect example of what an etching should be, and is worthy of a place in a collection of the highest standards.

NEW CLASSES IN OUR SCHOOL

THE Museum has ever held that art is a practical necessity. It has ever been a fundamental thesis with it, to teach art in terms which are intelligible to all; to propound principles of art in such a way that once understood, they are of permanent application.

Last year witnessed a new development in our School of Design. At the request of two department stores, special classes were instituted for their employees. The request came because the previous years of teaching on the part of the Museum School had begun to bear fruit, and its students, both child and adult, were applying in their selection of merchandise the principles of art which they had learned.

Two stores, meeting with this demand for harmony of color and form in the wares which they were selling, requested permission to send their people to the Museum classes where they might learn the same laws of selection and combination which were guiding many of their customers.

It is a fairly simple thing to teach the principles of art. It can be done in many ways; through the study of drawing, painting or design; through the contemplation of a masterpiece on canvas or in bronze; through the observation of a fine achievement in glass or in weaving. But the application of those principles to the things about us is a very different matter.

Holding to its principle of making art practical, the Museum decided therefore to organise special classes for Lamson Brothers' and Lasalle and Koch's employees. In such classes it could teach them not only the principles of design, but help them make the applications of those principles to their own problems. They need have no facility of hand; no training in brush strokes; no ability in the mixing of pigments. The color of the seasonable fabrics which they were merchandising could be analyzed for them in terms of the true colors of the spectrum. They could be taught the production of color harmony by relating the colors of goods to the scientific colors. They could be taught the laws of proportion and form through the study of their own merchandise as well as of masterpieces in the Museum.

In other words, the instructor used for the purpose of instruction the materials which the student handled daily as well as the master works of art which will endure forever.

Classes were conducted alternately at the Museum and in the stores, teaching principles from Museum material and application from merchandise. Several hundred employees of the two stores completed the work of either brief or extended courses planned in each instance to meet the needs of the particular group.

The designers of the Owens Bottle Company were also given a special course in the principles of design applicable to the making of bottles. They were taught basic laws of proportion, but those laws were illustrated not with examples of architecture or of sculpture, but with bottles. The designers brought to the classes their actual factory jobs and designed them both in class and in the shop on the principles which they learned.

During the coming season, courses will again be given for the personnel of the Lasalle and Koch Company and Lamson Brothers and other courses in design and proportion for printers, architects, and draftsmen will be offered. In each instance the subject matter of the courses will be based upon the universal laws of design, but arranged with a view to the practical requirements of the group.

It is the hope of the Museum that the industry and the commerce of the city will make full and free use of its facilities. It stands ready at all times to give upon request to the employees of any store or factory classes in the principles of design which will aid in the business in question.

During the coming season a new and specialized course will be offered in the selection and combination of clothing for the business woman, the housewife and the student. No technical ability in either drawing or design is essential on the part of the student. The classes will consider proportion, line and color in relation to the type of the wearer. The principles taught will enable the student to achieve consistency and harmony in dress and both fabric and style will be considered in relation to personal budgets of varying size.

The courses in home furnishings of last year will be continued again on Wednesday afternoon and evening. These classes also require no technical ability and will aid in the solution of artistic problems which confront the home maker.

Fundamental training will again be given to adult students in the first and second year classes in color, design, figure drawing and other similar ground work necessary to specialization in industrial and fine art.

To the first and second year classes for children in color, design and drawing held on Saturday, have been added third year courses in these subjects open to those who have completed the preliminary work. Certificates of proficiency are now given at the end of the term to each child who has satisfactorily completed a course, entitling him to admission to the next more advanced course the following year.

Every one who is interested in art work of any nature is welcome to take advantage of the free instruction in fundamental principles offered by the Museum School. A complete schedule of the classes for the year will be mailed upon request, addressed or telephoned to the Museum.

MUSEUM NEWS

THE TOLEDO MUSEUM OF ART
FOUNDED BY EDWARD DRUMMOND LIBBEY

EDITOR, BLAKE-MORE GODWIN, M. A.
Director of The Toledo Museum of Art.

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Art is that science whose laws applied to all things made by man make them most pleasing to the senses.

George W. Stevens.

EDITORIAL

THE total attendance at the Museum's free educational activities during the past season was nearly 100,000. Some fifty thousand additional visits were made to the permanent collections and temporary exhibitions. In other words, two-thirds of those who came to the Museum were inspired to do so by a definite interest in the study of art in one or more of its manifold forms.

Twenty-five years of educational effort have brought about this result, which is not without its counterpart in many other cities. A quarter of a century ago the study of art was held in slight esteem by educators as well as by laymen.

But that was before the Toledo Museum had inaugurated its policy of art education; before it was fully realized that art has just as substantial a foundation as the sciences; before it was understood that it could contribute as much, yes—more, to the fullness of life than could any other subject.

Today one university is offering one hundred and twenty courses in art. Others perhaps provide a still greater number. Throughout the school system from kindergarten to graduate college, art is now recognized as a most serious subject of study.

The growing interest in art throughout the country is no strange phenomenon. It is largely the result of the broad educational work of our museums. It should be a source of gratification to the people of Toledo that such work was originated in this city. Our members who, in years past, made it all possible, should, and doubtless do, find particular pleasure in the results which have been accomplished.

We are still continuing our pioneer work in the development of art training. A new method for the application of the laws of art to commerce and industry is mentioned elsewhere in this issue of the NEWS.

To further perfect and expand our educational plans, we need the continued assistance of our members, and the aid of a growing membership as well. If those who now belong will send us the names of friends who ought to belong, it will be most helpful to the growth of the institution.

COMING EXHIBITIONS

IN pursuance of its policy of improved temporary exhibitions adopted early this year, the Museum is arranging for the showing of a number of important groups of art work during the coming season. Notable among our exhibitions for this year have been those of Gothic tapestries, Spanish paintings and contemporary American paintings. We are planning to show a number of groups of equal quality and interest throughout the coming season.

To this end there has been secured for the month of October, the International Water Color Exhibition organized by The Art Institute of Chicago. This is a most notable assemblage of works in that delightful medium. It contains the very best of the water color work of the world for the year. To this exhibition has been added for our showing, a selected group of American water colors chosen from eastern exhibitions of last winter. The ensemble will provide a most comprehensive survey of this field of painting. It should be of special interest to the artists of the city as well as to all lovers of art.

In November, the exhibition of Oriental Art will bring together sculptures, paintings, pottery, jades and prints from India, China, Japan, Korea, Persia and the Near East. Many of the notable collectors and dealers are

cooperating to make this a most glorious exposition of the best of the arts of the Orient. No exhibition of similar scope and character has ever been held in Toledo and it will be an unusual opportunity for our visitors to obtain a knowledge of the artistry of the East.

In September, selections from the Museum's extensive collections of drawings and water colors are shown. Due to lack of space many of these splendid works are not ordinarily available to the public but must be kept in storage. They are being shown as a group now for the first time in a considerable number of years.

The photo-pictorialists of Toledo will hold their exhibition at the Museum in the fall and there will be exhibitions of prints by old and modern masters in November and December.

Arrangements are now being made by the Assistant Director, Mrs. George W. Stevens, for a number of other important exhibitions which will be announced later.

SCHEDULE OF EDUCATIONAL ACTIVITIES

TALKS ON THE COLLECTIONS AND EXHIBITIONS

Sunday Afternoons at 3:30 o'clock

Oct. 7	The Making of Glass	Blake-More Godwin
Oct. 14	International Water Color Exhibition	Elisabeth Jane Merrill
Oct. 21	Jean Francois Millet	Molly Ohl Godwin
Oct. 28	Recently Acquired Chinese Pottery	J. Arthur MacLean
Nov. 4	Glass in Ancient Egypt	Blake-More Godwin
Nov. 11	Selected Etchings from the Temporary Exhibition	Elisabeth Jane Merrill
Nov. 18	Theodore Rousseau	Molly Ohl Godwin
Nov. 25	Oriental Art in the Temporary Exhibition	J. Arthur MacLean
Dec. 2	Blown Glass in Roman Times	Blake-More Godwin
Dec. 9	Some Fine Prints from the Temporary Exhibition	Elisabeth Jane Merrill
Dec. 16	J. B. C. Corot	Molly Ohl Godwin
Jan. 6	Roman Mosaic and Millefiori Glass	Blake-More Godwin
Jan. 13	The Temporary Exhibition	Elisabeth Jane Merrill
Jan 20	Charles Jacque	Molly Ohl Godwin
Jan. 27	An Original Sketch for a Japanese Block Print	J. Arthur MacLean
Feb. 3	Roman Cameo Glass	Blake-More Godwin
Feb. 10	French Paintings in the Temporary Exhibition	Elisabeth Jane Merrill
Feb. 17	Edouard Manet	Molly Ohl Godwin
Feb. 24	Oriental Tea Bowls	J. Arthur MacLean
Mar. 3	Saracenic Glass	Blake-More Godwin
Mar. 10	The Temporary Exhibition	Elisabeth Jane Merrill
Mar. 17	Edgar Degas	Molly Ohl Godwin
Mar. 24	The Architecture of Japanese Shrines	J. Arthur MacLean
Mar. 31	The Toledo Flagon and its Antecedents	Blake-More Godwin

CHILDREN'S ART TALKS

Saturdays at 2:30 o'clock — Sundays at 2:00 and 3:20 o'clock

Oct. 6-7	Castles of Merry England
Oct. 13-14	The Art of the English Cathedral Builders
Oct. 20-21	England's First Printers
Oct. 27-28	King Henry VIII and his Court
Nov. 3-4	William Shakespeare and his Time
Nov. 10-11	King Charles I and his Painter, Anthony Van Dyck
Nov. 17-18	Early Bookbinders of England
Nov. 24-25	The Age as Portrayed by William Hogarth

Dec. 1-2	English Children Painted by Sir Joshua Reynolds
Dec. 8-9	Thomas Gainsborough, the Portrait Painter who loved Landscape
Dec. 15-16	The Painter of Simplicity, George Romney
Jan. 5-6	Henry Raeburn, the Scottish Giant who came to England
Jan. 12-13	The Portraits of John Hoppner
Jan. 19-20	The English Portrait Painter, Thomas Lawrence
Jan. 26-27	Joseph Mallord William Turner, England's Great Painter
Feb. 2-3	John Constable, Father of Modern Landscape Painting
Feb. 9-10	Sir David Wilkie, Painter of King William IV
Feb. 16-17	Sir John Lavery and Walter Greaves
Feb. 23-24	Noted Wood Engravers of England
Mar. 2-3	George Cruikshank, Famous for his Comic Drawings
Mar. 9-10	Later English Masters of Printing
Mar. 16-17	When England Led the World in Glass-making
Mar. 23-24	Josiah Wedgwood, England's Greatest Potter
Mar. 30-31	A Review of English Art

ART APPRECIATION

Monday Afternoons at 4:00 o'clock

Oct. 1	International Water Color Exhibition
Oct. 8	International Water Color Exhibition
Oct. 15	International Water Color Exhibition
Oct. 22	International Water Color Exhibition
Oct. 29	International Water Color Exhibition
Nov. 5	Exhibition of Oriental Art
Nov. 12	Joshua Reynolds, Leader of the English Portrait School
Nov. 19	Henry Raeburn, Genius of Edinburgh
Nov. 26	Henry Raeburn
Dec. 3	The Temporary Exhibition
Dec. 10	Thomas Gainsborough, the Portrait Painter who Loved Landscape
Dec. 17	Thomas Gainsborough
Jan. 7	The Temporary Exhibition
Jan. 14	Benjamin West, a Colonial American Adopted by the English
Jan. 21	John Singleton Copley, Another American Claimed by the British
Jan. 28	Lord Abercrombie by John Singleton Copley
Feb. 4	Exhibition of French Paintings
Feb. 11	Exhibition of French Paintings
Feb. 18	Exhibition of French Paintings
Feb. 25	Gilbert Stuart, Painter of George Washington
Mar. 4	The Temporary Exhibition
Mar. 11	Countess of Arundel by Sir Thomas Lawrence
Mar. 18	George Romney
Apr. 1	John Hoppner
Apr. 8	William IV, King of England by Sir David Wilkie
Apr. 15	Exhibition of the Work of Toledo Painters
Apr. 22	Glebe Farm, by John Constable, Father of Landscape Painting
Apr. 29	John Lavery, Contemporary British Painter
May 6	The Temporary Exhibition
May 13	Jose Weiss, German-English Painter of Landscape
May 20	Portrait of Whistler by Walter Greaves
May 27	Note-book Period

THE JEW'S SYNAGOGUE REMBRANDT

MUSIC APPRECIATION FOR ADULTS

Tuesday Afternoons at 3:00 o'clock

Oct. 2	A Word of Explanation
Oct. 9	Music as it Was in the Beginning
Oct. 16	When Music Became an Art
Oct. 23	Musical Instruments and their Ancestors
Oct. 30	The Russian School of Music
Nov. 6	How to Listen to Music
Nov. 13	Elements of Musical Form
Nov. 20	The Story of the Motive
Nov. 27	Experimenting with Motives
Dec. 4	The Italian School of Music
Dec. 11	Something about Folk Songs
Dec. 18	The Dance-form Makes its Appearance
Jan. 8	An Examination of Bach's Music
Jan. 15	Further Examination of Bach's Music
Jan. 22	Recital of Suites
Jan. 29	An Attempt at Melody-making
Feb. 5	The German School of Music
Feb. 12	Experiments in the Variation-form
Feb. 19	The Family History of the Minuet
Feb. 26	A Further Attempt at Melody-making
Mar. 5	The French School of Music
Mar. 12	A Consideration of the Sonata
Mar. 19	A Recital of Sonatas
Mar. 26	The Symphony
Apr. 2	History and Virtuosi of the Organ
Apr. 9	Some Stories of the Operas
Apr. 16	A Few Biographies
Apr. 23	American and English Music

ART BACKGROUNDS OF HISTORY

Wednesday Afternoons at 3:00 o'clock

Oct. 3	Egyptian Art in the Time of the Pyramid Builders
Oct. 10	Art of the Feudal Age of Egypt
Oct. 17	The Spread of Power and the Gorgeousness of Art—The Egyptian Empire
Oct. 24	The Art of the Fertile Crescent
Oct. 31	The Little-known Aegeans and their Better-known Art
Nov. 7	The Early Greeks
Nov. 14	The Advance of the Greeks towards Perfection in Architecture and Sculpture
Nov. 21	The Golden Age of Greece
Dec. 5	The Acropolis of Athens
Dec. 12	Alexander and the Spread of Greek Art
Dec. 19	The Romans as Builders
Jan. 2	The Forum, Center of Rome
Jan. 9	Life of the Romans as Shown in Pompeii
Jan. 16	The Roman Empire in the East
Jan. 23	Growth of Art in the Western Roman Empire
Jan. 30	The Mohammedans and their Arts Enter Spain
Feb. 6	The Medieval Castle
Feb. 13	What the Normans Gave to England
Feb. 20	The Monks and their Contribution to Architecture and the Arts of the Book
Feb. 27	The Mediaeval Town
Mar. 6	The Gothic Cathedral
Mar. 13	The Awakening of Italian Cities
Mar. 20	Florence, Center of Italy in the Fifteenth Century
Apr. 3	The Italian Renaissance in its Glory
Apr. 10	The Renaissance in France and Spain
Apr. 17	Flanders as Seen by her Famous Painters
Apr. 24	Free Holland and her Great Art
May 1	The Tudors and the Awakening in England
May 8	Art under the Stuarts
May 15	Louis XIV and France during his Time
May 22	The Later Louis and the French Revolution

ART HISTORY - THE ITALIAN RENAISSANCE

Friday Evenings at 7:00 o'clock

Oct. 5	The Beginnings of Christian Art
Oct. 12	The New Impulse in Pisa
Oct. 19	The Diffusion of the Pisan Style
Oct. 26	Three Great Painters of Early Italy
Nov. 2	Giotto and the Humanist Movement
Nov. 9	The Followers of Duccio and Giotto
Nov. 16	Florence, the Italian Athens
Nov. 23	Brunelleschi and Ghiberti
Nov. 30	Donatello, the Master Sculptor
Dec. 7	Masaccio and the Nature Movement
Dec. 14	Story-telling Painters of Florence
Dec. 21	Botticelli and Ghirlandaio Close the Early Renaissance in Florence
Jan. 4	The Early Renaissance outside Florence
Jan. 11	Venice and her Early Masters
Jan. 18	The Bellini and their Followers
Feb. 1	Leonardo da Vinci, Herald of the High Renaissance
Feb. 8	Rome, the Artistic Capital of Italy
Feb. 15	The Mighty Michelangelo as Sculptor

Feb. 22	The Genius of Michelangelo as Painter
Mar. 1	Raphael, the Beloved Painter
Mar. 8	The Madonnas of Raphael
Mar. 15	Followers of the Great Artists
Mar. 22	Giorgione, a Genius of Venice
Apr. 5	Titian, the Master Colorist
Apr. 12	Correggio of Parma, One of the Great
Apr. 19	Lesser Lights of Northern Italy
Apr. 26	Tintoretto, the Michelangelo of Venice
May 3	Veronese, Painter of the Luxury of Venice
May 10	The Later Venetians
May 17	Last Struggles of the Renaissance
May 24	After the Renaissance

DAILY SCHEDULE

Sundays:	2:00 P. M.	Art Talk for Children
	2:30 P. M.	Concert for Adults
	2:50 P. M.	Motion Pictures for Children
	3:20 P. M.	Art Talk for Children
	3:30 P. M.	Lecture for Adults
	4:10 P. M.	Motion Pictures for Children
Mondays:	4:00 P. M.	Art Appreciation for Adults
Tuesdays:	8:15 A. M.	Department Store Courses
	3:00 P. M.	Music Appreciation for Adults
		Second Year Color and Design
		Lettering
		Design and Color in Clothing
	4:00 P. M.	Methods for Art Teachers
Wednesdays:	3:00 P. M.	Art Backgrounds of History for High School Students
		Figure Drawing
		First Year Color and Design
		Home Furnishing
	7:00 P. M.	First Year Color and Design
		Lettering
		Color and Proportion for Industrial Designers
		Home Furnishing
Thursdays:	3:00 P. M.	Painting and Illustration
		First Year Color and Design
Fridays:	3:00 P. M.	First and Second Year Fashion Drawing
		Consultation—Home Crafts
	7:00 P. M.	Art History—The Italian Renaissance
		First and Second Year Poster
		First and Second Year Color and Design
		Department Store Courses
Saturdays:	9:00 A. M.	Color, Design and Drawing
		Second Year Color, Design and Drawing
	9:30 A. M.	Art Talk for Selected Pupils
	10:30 A. M.	Music Appreciation for Children
	11:30 A. M.	Color, Design and Drawing
		Second Year Color, Design and Drawing
	1:45 P. M.	Motion Pictures for Children
	2:00 P. M.	Color, Design and Drawing
		Third Year Color, Design and Drawing
	2:30 P. M.	Art Talk for Children
	3:30 P. M.	Motion Pictures for Children
	4:15 P. M.	Motion Pictures for Children

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On Sundays and Holidays from 1 to 5 P. M.
Admission is free at all times.
Children and Study Clubs are especially welcome.

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